DOCUMENT RESUME

ED 319 228 FL 018 212

AUTHOR	Pulverness, Alan
TITLE	All in a Word: Literature in Language Teaching.
INSTITUTION	Bell Educational Trust, Cambridge (England).
PUB DATE	89
NOTE	39p.; Videotapes available from K. Morrow, Bell Educational Trust, Hillscross, Red Cross Lane, Cambridge, England, CB2 2QX.
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052)
EDRS PRICE	MF01/PC02 Plus Postage.
DESCRIPTORS	Classroom Techniques; Educational Strategies; *English (Second Language); Foreign Countries; Instructional Materials; *Language Teachers; *Literature Appreciation; Media Selection; Second Language Instruction; *Teacher Education
IDENTIFIERS	England

ABSTRACT

This guide introduces and accompanies a set of four videotapes (not included here) designed for classroom use in the training of teachers of English as a Second Language. The first tape provides an overview of approaches to the teaching of literature, and the other three videotapes present examples of practice, each containing an edited version of a complete lesson built around a piece of literature. The first chapter of this guide consists of a series of quotations about the relationship of literature to culture, language, and experience; it describes two approaches to literature teaching, one emphasizing reading as a precursor to creative writing and the other focusing on how the experience of writing affects the interpretive task of reading. Three subsequent chapters are guides to the three lesson tapes and give pre-viewing, during-viewing, and post-viewing class activities and exercises. Other chapters provide a guide to the sequence and timing on the tapes, texts used in the tapes, and a brief bibliography of additional resources for teachers. (MSE)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED319228

All in a Word

English Language Teaching Videos

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

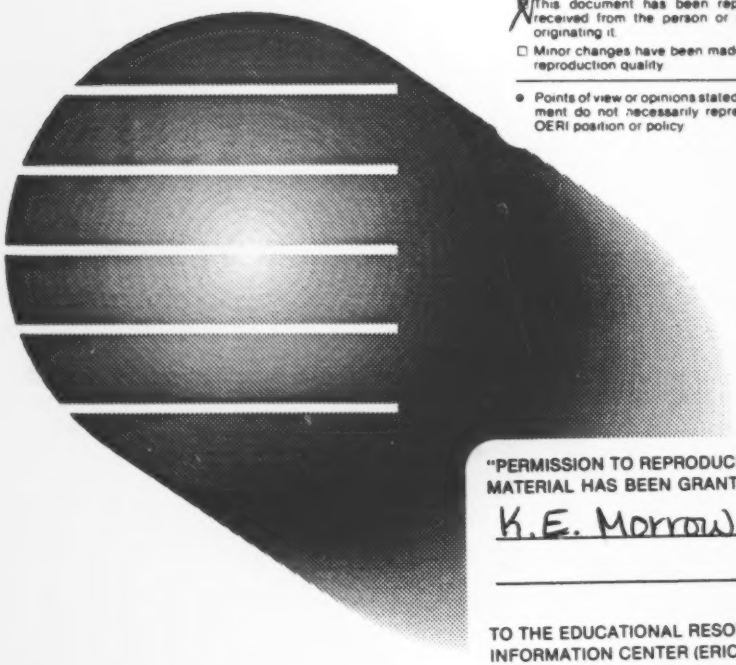
☐ Minor changes have been made to improve reproduction quality

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

K.E. Morrow

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."



FL018212

The *Bell* Educational Trust

All in a Word: Literature in Language Teaching

Copies of this collection,
as well as other titles in the series,
can be obtained from:

Director (Education)
Bell Educational Trust
Hillscross
Red Cross Lane
Cambridge CB2 2QX

Tel: (0223) 212333
Fax: (0223) 410282
Telex: 817916 BELLCO G

Other titles in this series:

Computer Assisted Language Learning
David Eastment

Video in Action
Cynthia Leaney & Joanna Strange

An Integrated Activity Course for Juniors
John Clark

Cross-cultural INSET
John Roberts

Setting up a Course Involving Self-directed Learning
Karen Giblin & Elizabeth Spalding

The Use of Wordprocessors in EFL Teaching
Tony Hopwood

An Experiential Approach to Outdoor/Social Education with EFL students
Mark Davies

All in a Word: Literature in Language Teaching

Alan Pulverness

Introduction and notes for teacher trainers and/or trainees to accompany a set of four videotape films (All in a Word 1–4) made by Psyche Kennett and Christine Duckett for The Bell Educational Trust in June 1988.

The *Bell* Educational Trust
Hillscross
Red Cross Lane
Cambridge CB2 2QX

Tel: (0223) 212333
Fax: (0223) 410282
Telex: 817916 BELLCO G

© Bell Educational Trust 1989

No part of this publication may be reproduced in any form
without the prior permission of the publisher.

Designed and Typeset by Simon Perfitt
Produced by Lesley Partridge

Contents

	page no.
Foreword	
Introduction	
Overview Tape (All in a Word 1)	1
Reasons for Doing Literature 1 Real World Value 2 Culture 3 Language 4 Experiential Value	1
Two Approaches 1 Roger Gower 2 Graham Carter and Howard Thomas	5
Example Lessons Using the material	8
Example Lesson 1 (All in a Word 2) 'Spring and Fall: to a young child' by Gerard Manley Hopkins (Roger Gower)	9
Example Lesson 2 (All in a Word 3) *Kitty* by Paul Bowles (Alan Pulverness)	13
Example Lesson 3 (All in a Word 4) 'The Sick Rose' by William Blake (Ros Floyd Sanchez)	17
Detailed Guide to Tapes	19
Texts and Lesson Materials	22
Bibliography	27

Foreword

This booklet is part of a print and video package put together with a very specific and very limited aim. It is not intended to be a comprehensive overview of current approaches to the teaching of literature in EFL; rather it is intended to offer professional colleagues the chance to eavesdrop on some teachers articulating their approach to the work they are currently engaged in with actual students, and then to watch them in action with their classes. These examples of teaching are not intended as model lessons, they are simply intended as a stimulus for discussion and discovery.

The package consists of four video films and this booklet. The first film is about the teaching of literature, presenting an overview from a number of teachers of different approaches to literature – used for a variety of purposes, with learners at a range of levels. The other three films are examples of practice; each contains an edited version of a complete lesson built around a piece of literature. This booklet is designed to complement the videos, by providing background on some of the issues raised and a set of exploitation ideas to help teacher-trainers to use the videos effectively.

Thanks are due to all those who contributed to the project. Psyche Kennett and Christine Duckett had the original idea and were responsible for making it all happen. Many teachers throughout the Bell Trust contributed ideas either directly or indirectly; thanks to all those who gave their time, energy and expertise. Special thanks, of course, go to Roger Gower and Ros Floyd Sanchez for the extended film of their lessons – and above all to Alan Pulverness, who contributed not only the film of his lesson, but his time and insight in producing this booklet.

To those who are interested, this booklet and the videos speak for themselves. It's all in the words – and the pictures.

Keith Morrow
Director (Education)
Bell Educational Trust

December 1988

Introduction

'I think that you enjoy it because you get the meaning ... I don't know how much I got from the poem, but ... I feel I've done something ... I think that's positive.'

'... when you begin, you have the impression of understanding nothing at all ... in the beginning ... you think it's a little bit crazy – well, what does he mean? ... and then you try ... you are working, you are building it up and at the end you have the impression of understanding quite a lot – not everything, but quite a lot.'

In the past few years, literature has started to reappear in English language teaching. It is too early to say whether this will remain a minority trend, but literature has certainly been reclaimed from the arid domain of the 'set books' class. Teachers and coursebook writers, many of whom were students of literature in the late 1960s and early 1970s, have begun to realise the potential resource of literature in EFL – in a number of interesting ways.

Teachers' attitudes to the teaching of literature are shaped by a variety of contrasting factors: the abiding Leavisite tradition in English studies in the United Kingdom; the countervailing influence of structuralist criticism and stylistics; the current commitment to student-centred classroom methodologies; and the powerful appeal of humanistic, whole-person approaches. Not surprisingly, this multiplicity of influences gives rise to a variety of approaches to dealing with literature.

The four films which are accompanied by this booklet reveal a representative range of theoretical positions realised in classroom teaching which accords prominence variously to the writer, to the text and to the reader. But what *unites* all the classes is the positive reaction of the students to the texts. Teachers who still feel that the obstacles may outweigh the advantages should watch and listen to the students in these films.

In the first section of the booklet, I have drawn extensively on the interviews with teachers conducted by Psyche Kennett for the 'overview' tape (*All in a Word 1*), drawing statements together to elaborate the rationale(s) discussed. Readers may feel that some

important issues – for example, the selection of texts or the problem of vocabulary – are touched on lightly or not at all, but the films were conceived as an example of literature teaching going on around the Trust's schools at a particular time rather than a comprehensive account of an entire field of teaching. The scope of the booklet is confined, therefore, to the statements and example lessons to be found on the tapes. For the benefit of readers wishing to pursue theoretical and/or practical questions raised, a full bibliography is included on page 27.

The overview: All in a Word 1

Reasons for Doing Literature

1 Real World Value

(Roger Gower, Margaret Pearson, Alan Pulverness)

'... we ignore the poetic function of language at our peril. It is the cutting edge of linguistic creativity and innovation, and the key to a feel for the soul of a language. Such claims may sound dated, but the effects of a generation taught a species of EFL/ESL 'Newspeak' are there to be seen. Most of what is offered neither encourages risk-taking with the foreign language nor provides any way of approach to the poetic use of language.'

(Alan Maley and Sandra Moulding, *Poem into Poem*)

Literary texts are increasingly valued by teachers as an excellent and wide-ranging source of real material. Students become real participants in the reception of texts written with a highly specific communicative purpose. For both students and teachers, this can provide a welcome alternative to the contrived quality of many coursebook texts. When such texts are specially written for the EFL learner, they can at best remain artificial and at worst seem patronising. Even when coursebooks offer authentic texts, these tend to be journalistic or technical/scientific and are discouragingly 'dry' for many students.

Some recent coursebooks (e.g. Abbs and Freebairn, *Studying Strategies*; Hartley and Viney, *Streamline Directions*; Hinton and Marsden, *Options*) have included literary texts which are enjoyable and stimulating. Students are more likely to regard their coursebooks with affection if they stimulate the imagination rather than being perceived simply as repositories of formal language practice.

Literature gives the language teacher unlimited scope to broaden the curriculum and enhances the learner's feeling for the target

language. Engagement with the special communicative quality of literature has the effect of elevating the status of the language – from mere form and function to a uniquely rich means of self-expression. All students bring with them some experience, however limited, as readers of literature (in their own languages), and it would seem almost perverse to exclude the vast potential of literary text from the language classroom.

2 Culture

(Roger Gower)

'We need to distinguish three levels of culture, even in its most general definition. There is the lived culture of a particular time and place. There is the recorded culture, of every kind, from art to the most everyday facts: the culture of a period. There is also, as the factor connecting lived culture and period cultures, the culture of the selective tradition.'

(Raymond Williams, *The Long Revolution*)

As well as teaching language, language teachers are more or less explicitly concerned with the transmission of cultural awareness. As educators, their responsibility in most school contexts goes beyond simple language training and includes some measure of integrative, whole-person development.

Literature has enormous educational value in the broadest sense, opening up perspectives on the world: it can give students a keen awareness of how other cultures live, work, behave and think; it can offer them historical insights into how other cultures have operated in the past; and it can make a valuable contribution to the growth of their personal moral and intellectual learning.

3 Language

(Alan Pulverness, Julia Dale, Margaret Pearson)

'I know why I like it because I know how it works.'
(Henry Widdowson, *Stylistics and the Teaching of Literature*)

'... in stylistics, we are likely to be concerned with the uniqueness of the text we are studying. With most types of discourse what is of interest is how the text under scrutiny is not unique; it has been selected because it is typical of its kind, and what we are trying to characterize is the register, using this particular text as a representative specimen.'
(M.A.K. Halliday, foreword to Michael Cummings and Robert Simmons, *The Language of Literature*)

'Literary texts provide examples of language resources being used to the full, and the reader is placed in an *active* interactional role in working with and making sense of this language... [Reading literature] is a basis for students to work out why they like reading what they read, and for extending their language into the more abstract domains associated with increasingly advanced language competence.'
(Christopher Brumfit and Ronald Carter, *Literature and Language Teaching*)

The axiom in the teaching of reading to young children that 'more reading makes better readers' can usefully be adopted by the EFL teacher considering the use of literature in the language curriculum. The enjoyment of active engagement with literary texts in the classroom will tend to assist students in becoming more confident and hence more independent readers. From the EFL student's point of view, however, the literature lesson – or the language lesson which makes use of a literary text – may have a more immediate 'surrender value' in terms of language items learned/practised or opportunities provided to operate within the realms of existing language competence.

As Halliday points out, language is already a system of 'orchestrated', meaningful patterns and to say that literature is made of language implies a second order of patterning. Literature is language in very special conditions of use, language used in peculiar, even idiosyncratic ways. Literary contexts have a special potency which may invest ordinary words with a unique 'charge' of meaning. Paradoxically, it is this very particularity of language use which can sensitise students to the expressive potential of the language at large and help them to develop a real feeling for nuance in their own language production. The reading of literature has a significant 'washback' effect on the teaching/learning of 'general' English in terms of the sheer enjoyment of language and its capacity for individual expression.

Another 'spin-off' from the teaching of literature is the way in which it can reinforce the development in the learner of a sense of register. To read literature is to be confronted constantly by the question of its 'literariness' – the qualities that distinguish it from other, everyday types of discourse. Controversial problems of genre may arise when looking at certain text-types, advertisements for example, and by combining the dimensions of reader-text interaction and stylistic analysis, students may be brought to a realisation of the special value of literary discourses.

4 Experiential Value

(Roger Gower, Graham Carter)

'The learner can make a strong personal investment in poem-centred activities because they touch upon non-trivial areas of experience. This personal investment, combined with the interaction which necessarily follows from the group work is a powerful factor in language learning.'

(Alan Maley and Sandra Moulding, *Poem into Poem*)

Literature is distinguished above all by its imaginative quality and by its tendency to exploit ambiguity. This is defined by William Empson as 'any verbal nuance, however slight, which gives room

for alternative reactions to the same piece of language' (William Empson, *Seven Types of Ambiguity*, Chatto & Windus, 2nd edition, 1946). The imaginative nature of literary writing, coupled with the interactive role that the reader is called upon to play, encourages a sense of participation in someone else's experience; each act of reading implies entering into another sensibility, another way of reflecting experience.

For many teachers it is this experiential value which is the key factor. Literature tends to engage the reader's emotions – the student's real self is involved – and in the language class this creates a real need to speak. Emotional tension may be created and this in turn generates more language. Language learning, traditionally associated with the academic discipline of linguistics is viewed as an element of human behaviour and freshly perceived as a means to the conveying and understanding of personal feeling.

Two Approaches

1 Roger Gower

Students are generally receptive to literature which concerns familiar areas of experience and it is relatively easy to make use of simple, modern texts. It is much more challenging for the teacher to make literature from the past accessible to students, especially when their language skills are limited and their knowledge of the culture and the place of literature within it is minimal.

Students' interest in the literature of the past may be increased through work on historical background, on the biography of the writer and on the social context in which the work was produced.

As far as the text itself is concerned, students are given the opportunity to consider the variety of 'truths' which may be embodied in, or cluster around any piece of literary writing: the truth the writer intended; the truth the writer did *not* intend; the truth given to the work by the cultural environment in which it was produced and the multiple truths brought to it by readers. A

work of literature does not contain a single, objective, retrievable meaning, but is subject to a continuous process of reinterpretation in the same way that dramatic texts are subject to new modes of realisation by actors and directors working in different ages and in different cultural climates.

The language level of a literary text creates obvious problems for the non-native reader. A rigorous stylistics-based approach would insist that it is impossible to account satisfactorily for the value of literary writing without employing the most detailed kind of linguistic analysis to describe every nuance of a text. At the other extreme are those classroom approaches informed by current theories of foreign language acquisition, which validate student response to the point of eschewing language work altogether and being concerned only with enabling students to make emotional connections with a text. Roger Gower locates himself somewhere between the stylisticians and the 'only connect' camps, offering students language support in the form of dictionaries, glossaries and his own availability as a source of explication – but always tapping students' response to theme before proceeding to any language analysis.

Roger Gower's attitude towards creative writing stems from an analogy with the ELT axiom that reading should precede writing. In his view, creative writing by students without the stimulus of literary reading is very difficult. He sees reading as a highly desirable stimulus to the imagination for creative writing, but would not regard creative writing as a *sine qua non* for reading literature.

2 Graham Carter and Howard Thomas

Graham Carter and Howard Thomas quite specifically reject what they call a 'receptive' model of dealing with literature in the FL classroom. They argue that, however communicative the tasks devised by the teacher are, the initiative still comes *from the teacher* and the text remains a 'model' given by the teacher. The implication is that meaning is retrievable from the teacher (or from received critical opinion), whereas a text, in their view, remains neutral

until it is read. Its meaning arises from the interaction between text and reader. Every reading is an act of interpretation and general meaning resides not in the pronouncements of critics, but in the shared experience of a community of readers. The process they advocate is one of 'output before input' (i.e. creative writing as a path to the reading of literary texts) by means of which the learner's experience as a writer will be brought to bear on the interpretative task of reading.

The value of their creative writing approach to the reading of literature lies in the way that it validates every reader's response. Classroom techniques such as display and anthologising, which give status to students' writing, have a powerful effect on their perception both of their own texts and the original, literary text and lead to a deeper appreciation of both. The 'spin-off' in this case can be a profound change in students' attitudes towards literature, both in the mother tongue and the target language.

As EFL teachers, Graham Carter and Howard Thomas regard creative writing as one of many strategies which belong in a genuinely learner-centred methodology. Literature is seen as a mainstream phenomeneon in the real world to be made accessible to students for their consumption and enjoyment. While they acknowledge that literature includes a wide variety of levels and grades of achievement and appeal, and that it can sometimes be very esoteric, their aim is to start to make students 'feel at home' with literature and to open the door to the pleasure of reading.

Example Lessons

The three example lessons – two of which are taught by teachers interviewed in *All in a Word 1* – offer a fairly representative range of student language levels, texts and classroom approaches. A number of ideas and techniques discussed in the interviews are displayed in practice and to a great extent the lessons speak for themselves.

A detailed guide to the content of the tapes may be found on p. 19, followed by the texts used both in these lessons and in some of those seen in *All in a Word 1*.

Using the Material

The following material is intended to be used on teacher training courses. It is cast for the most part in the form of questions for discussion, andtaking into account variables such as the aims and objectives of the course, trainees' level(s) of experience, time available etc., trainers should give careful consideration to the question of what modes of interaction will be most appropriate.

If time is limited, it is suggested that the whole group watches the overview tape, with the trainer leading a discussion of the issues raised, relating them to whatever practical experience trainees may already have. The three supplementary tapes containing the example lessons may then be made available to trainees on a self-access basis.

Example Lesson 1 (All in a Word 2)

'Spring and Fall: to a young child' by Gerard Manley Hopkins (Roger Gower)

Before viewing

Read the text on p. 22. Assuming that you had decided to use the poem, discuss the following questions:

1 What do you think are the major obstacles that would confront a student reader of the poem?

2 What would be the main problems facing the teacher?

3 What might be possible points of access to the text – within the poem or outside it?

4 To what extent do you think it would be useful for students to be given biographical information about the writer?

5 What language level do you think the selection of this poem would presuppose? Could it only be used with fairly advanced students or can you imagine it being successful at lower levels?

While viewing

Stop the tape after each of the lesson stages indicated below to discuss the questions.

1 Contextualisation – anticipation of theme/setting.

Students are asked to infer what they can about two photographs (a young girl and an old man).

Does an activity of this nature tend to make students receptive

to the ideas in a text by opening up areas of awareness? Or is it more likely to foreclose options for interpretation and thus pre-empt authentic response?

2 Checking knowledge of key lexis – anticipation of lexical 'colouring'.

Students are asked to investigate the denotations of vocabulary items taken from the text.

What are the advantages of dealing with vocabulary in advance of any exposure to the text? Are there any disadvantages?

3 Checking/raising students' awareness of connotations – anticipation of lexical cohesion.

Students are asked to group the vocabulary and then to justify their groupings.

Do you think that the outcome of this kind of activity will always provide adequate preparation for a responsive reading of a poem? If not, can you think of ways in which a teacher might need to expand or extend this phase of the lesson?

4 Creating expectation – focussing predictions – sensitising students to lexical ambiguity.

Students are given the title and the first line of the poem and are referred back to the work they have done with the photographs. Teacher also alerts students to the multivalency of the terms 'spring' and 'fall' which they will find exploited in the poem. On the basis of all this evidence, they are invited to explore the associations that have been triggered and to guess what the poem will be about.

What kinds of risks do you think a teacher might be taking at this point?

5 First exposure.

Teacher reads text aloud/Students listen.

Should students always hear a poem before reading it? Why/ Why not?

6 Second exposure.

Teacher reads text aloud/Students listen and read (with some difficult words explained in a brief glossary).

In what circumstances would you want to provide students with a glossary? Can you think of any situations when you would want them to work without this kind of 'language support'?

7 Comprehension – clarification of referential meaning and exploration of implicature.

Students are given a graded true/false exercise.

Is it advisable to use exercise types such as true/false or multiple-choice, conventionally associated with objective, discrete-item testing, as a basis for focussing on ambiguity in literary texts?

8 Comprehension – negotiating interpretation.

Students are asked to paraphrase different sections of the poem.

Robert Frost defined poetry as 'what is lost in translation'. In the EFL class, is literature what is lost in paraphrase?

9 Third exposure.

Teacher reads text aloud/Students listen (and read).

What is the value of students hearing/reading the poem again at this point?

10 Background.

Students listen to a tape recording of biographical data about the poet and select appropriate information to complete a chart.

What are the arguments for dealing with the background of a writer in an EFL class? Do you find the activity satisfyingly placed as a 'coda' to this lesson? How might the class have been affected if the activity had occurred earlier in the lesson sequence?

After viewing

Consider the teacher's role at various stages of the lesson. Comment on the following areas before you refer back to the tape:

- the balance of teacher-led/student-centred activity
- the functions of the teacher's actions/interactions at different 'moments' in the lesson
- the nature of the 'language support' provided
- the 'space' allowed in the lesson for students to articulate personal response
- the teacher's reactions to interpretations offered by students.

Example Lesson 2 (All in a Word 3)

Kitty by Paul Bowles (Alan Pulverness)

Before viewing

Read the text on p. 22. Assuming that you had decided to use the story, discuss the following questions:

1 Given a low intermediate class, what language elements in the text do you think might need some kind of intervention from the teacher?

2 Would you choose to make students' first exposure to the text a reading of the whole story? Or would you wish to break up the text in some way?

3 What kinds of outcome would you hope to achieve?

While viewing

Stop the tape after each of the lesson stages indicated below and complete the missing items:

1

Procedure: Teacher asks students to reflect and make notes on the significance/associations of their names and nicknames or short names which they may be known by or may have been called as children.

Aim(s):

Mode(s) of interaction: Teacher/group

2

Procedure:

Aim(s): Prediction – formulating & revising hypotheses

Mode(s) of interaction: 2 large groups; regrouped in pairs

3

Procedure:

Aim(s): Checking/pre-teaching key vocabulary items
Anticipation of lexical cohesion

Mode(s) of interaction: Teacher/group

4

Procedure: Students are asked to complete a table showing anatomically equivalent terms in cats and human beings

Aim(s:) Checking/pre-teaching key vocabulary items –
Anticipation of narrative and thematic development

Mode(s) of interaction:

5

Procedure: Students are given the whole text and asked to find any outstanding items to complete the table, to mark shifts in the narrative development and to trace the protagonist's reactions to her experience.

Aim(s):

Mode(s) of interaction: Individual work

6

Procedure:

Aim(s): Checking comprehension of narrative surface – negotiating consensus on significant elements in text

Mode(s) of interaction: Groupwork (changed to individual homework because of time pressure)

7

Procedure:

Aim(s): Checking comprehension of subtext – Initiating response to whole text

Mode(s) of interaction: Groupwork

8

Procedure: Students are asked to write down (in a sentence) what they take to be the implicit moral of the story; invited to read out their sentences if they wish to do so; and invited to add any further comments they wish to make.

Aim(s): Eliciting and validating students' response to/ evaluation of the story

Mode(s) of interaction:

After viewing

Compare the teacher's role at various stages of the lesson with the teacher's role in Example Lesson 1 in the light of the differing language levels of the students in the two classes. Comment on the following areas before you refer back to the tape:

- the balance of teacher-led/student-centred activity
- the functions of the teacher's actions/interactions at different 'moments' in the lesson
- the nature of the 'language support' provided
- the 'space' allowed in the lesson for students to articulate personal response
- the teacher's reactions to interpretations offered by students.

Example Lesson 3 (All in a Word 4)

'The Sick Rose' by William Blake
(Ros Floyd Sanchez)

Before viewing

The sequence of lesson stages shown below is displayed on the whiteboard during Ros Floyd Sanchez's lesson. Against each stage is her introductory comment to the class. Read the text on page 26 and make notes in the space provided of what you imagine each stage might comprise.

1 Symbols – 'First of all, we were looking at symbols ... now we're going to think about words that are symbols.'

2 Associations – 'We're moving on now to associations ... what do you associate with particular symbols?'

3 Groups if words – 'The next thing I want you to do ... is a kind of association, but with groups of words.'

4 Lines – 'We're now doing this ... writing lines of a poem.'

5 Poem composition – 'We're now going to do this part – the composition of a poem.'

6 Presentation (1 Poster; 2 Photocopy; 3 Presentation) – 'The next thing you're going to do is a presentation.'

7 Interpretation – 'We're going to look at the original poem now.'

While viewing

Stop the tape after each of the lesson stages indicated above and discuss what occurs in relation to your predictions.

After viewing

Consider the students' involvement in the lesson. Comment on the following areas before you refer back to the tape:

- the style and content of the teacher's instructions
- the extent of the teacher's intervention/non-intervention during phases of student activity
- the techniques used to foster an atmosphere of security and confidence
- the progression towards the production and presentation of students' own poems
- the teacher's encouragement/positive reinforcement of students' creative writing
- the effectof the creative writing approach (Stages 1 – 6 above) on the students' interpretations of the Blake poem (Stage 7).

Detailed guide to tapes

Overview tape (All in a Word 1)

Contents

time	description
0.01.50	opening sequence: students from Bell School, Cambridge reading extracts from • 'Dover Beach' (Matthew Arnold) • *Catcher in the Rye* (J. D. Salinger) • *Jane Eyre* (Charlotte Bronte) • *Macbeth* (William Shakespeare)
0.04.26	opening credits
0.05.18	Reasons for Doing
0.05.27	1 Real World Value
0.07.36	2 Culture
0.11.26	3 Language
0.16.24	4 Experiential Value
0.21.08	Two Approaches
0.21.18	1 Roger Gower
0.27.09	2 Graham Carter and Howard Thomas
0.36.46	closing sequence: students from Bell School, Bath, reading their own poems
0.39.32	end of closing credits

teachers and lessons are listed in order of appearance

teacher & school	text, author, type	level of class
Roger Gower, Cambridge	**'Spring and Fall: to a Young Child'** by G. M. Hopkins *poem*	advanced
Margaret Pearson, Cambridge	**'Lying in a Hammock at William Duffy's Farm in Pine Island, Minnesota'** by James Wright *poem*	advanced
Alan Pulverness, Bowthorpe	***Kitty*** by Paul Bowles *short story*	lower intermediate
Julia Dale, Cambridge	***Eveline*** by James Joyce *short story*	advanced
John Roberts, Bath	***Mrs O'Neill*** by Richard Hill *poem*	intermediate
Howard Thomas, Bath	**'Soldier's Things'** by Tom Waits *song*	upper intermediate
Graham Carter, Bath	**'One Fine Day'** Trad. *children's rhyme*	intermediate
Ros Floyd Sanchez, Bath	**'The Sick Rose'** by William Blake *poem*	intermediate

Example Lesson 1 (All in a Word 2)

text	'Spring and Fall: to a Young Child' by Gerard Manley Hopkins
teacher	Roger Gower
time of original lesson	1 hour
time of edited version	34 minutes

Example Lesson 2 (All in a Word 3)

text	*Kitty* by Paul Bowles
teacher	Alan Pulverness
time of original lesson	1 hour 40 minutes
time of edited version	30 minutes

Example Lesson 3 (All in a Word 4)

text	'The Sick Rose' by William Blake
teacher	Ros Floyd Sanchez
time of original lesson	2 hours
time of edited version	28 minutes

Texts and Lesson Materials

Spring and Fall: to a young child

by Gerard Manley Hopkins

Margaret, are you grieving
Over Goldengrove unleaving?
Leaves, like the things of man, you
With your fresh thoughts care for, can you?
Ah! as the heart grows older
It will come to such sights colder
By and by, nor spare a sigh
Though worlds of wanwood leafmeal lie;
And yet you will weep and know why.
Now no matter, child, the name:
Sorrow's springs are the same.
Nor mouth had, no nor mind, expressed
What heart heard of, ghost guessed:
It is the blight man was born for,
It is Margaret you mourn for.

Kitty by Paul Bowles

Kitty lived in a medium-sized house with a big garden around it. She loved some things, like picnics and going to the circus, and she hated other things, like school and going to the dentist's.

One day she asked her mother: 'Why is my name Kitty?'

'Your name is really Catherine,' her mother said. 'We just call you Kitty.'

This reply did not satisfy Kitty, and she decided that her mother did not want to tell her the truth. This made her think even more about her name. Finally she thought she had the answer. Her name was Kitty because some day she was going to grow up into a cat. She felt proud of herself for having found this out, and she began

to look into the mirror to see if perhaps she was beginning to look like a cat, or at least like a kitten.

For a long time she could see nothing at all but her own pink face. But one day when she went up to the glass she could hardly believe what she saw, for around her mouth tiny grey whiskers were beginning to sprout. She jumped up and down with delight, and waited for her mother to say something about them. Her mother, however, had no time for such things, and so she noticed nothing.

Each day when Kitty looked at her reflection she saw more wonderful changes. Slowly the whiskers grew longer and stood out farther from her face, and a soft grey fur started to cover her skin. Her ears grew pointed and she had soft pads on the palms of her hands and the soles of her feet. All this seemed too good to be true, and Kitty was sad to find that nobody had said a word about the marvellous change in her. One day as she was playing she turned to her mother and said: 'Meow. I'm Kitty. Do you like the colour of my fur?'

'I don't know,' her mother said. 'What colour is it?'

'It's grey!'

'Oh, grey. Very pretty,' said her mother, and Kitty saw with a sinking heart that she did not care what colour the fur was.

After that she tried to make several neighbours remark on her fine whiskers, her velvety ears and her short fluffy tail, and they all agreed that these things were very nice, and then paid no more attention to them. Kitty did not care too much. If *they* could not see how different she had become, at least she herself could.

One summer morning when Kitty awoke, she discovered that her fingernails and toenails had been replaced by splendid new pearly grey claws that she could stick out or pull in as she chose. She jumped out of bed and ran into the garden. It was still very early. Her mother and father were asleep, but there were some birds walking around on the lawn.

She slipped behind some bushes and watched. After a long time she began to crawl forward. The branches caught her nightgown, so she tore it off. When one of the birds came very close to her, she sprang forward and caught it. And at that moment she knew that she was no longer a girl at all, and that she would never have to be one again.

The bird tasted good, but she decided not to eat it. Instead, she rolled on her back in the sun and licked her paws. Then she sat up

and washed her face. After a while she thought she would go over to Mrs Tinsley's house and see if she could get some breakfast. She climbed up to the top of the wall and ran quickly along it to the roof of the garage. From there she scrambled down the trellis into Mrs Tinsley's backyard. She heard sounds in the kitchen, so she went up to the screen door and looked in. Then she said: 'Meow.' She had to keep saying it for quite a while before Mrs Tinsley came and saw her.

'Well, if that isn't the cutest kitten!' Mrs Tinsley said, and she called to her husband and her sister. They came and saw the small grey kitten with one paw raised, scratching at the screen. Of course they let her in, and soon Kitty was lapping up a saucer full of milk. She spent the day sleeping, curled up on a cushion, and in the evening she was given a bowl of delicious raw liver.

After dinner she decided to go back home. Mr Tinsley saw her at the kitchen door, but instead of opening the door for her, he picked her up and locked her into the cellar. This was not at all what Kitty wanted, and she cried all night.

In the morning they let her go upstairs, and gave her a big bowl of milk. When she had drunk it she waited in the kitchen until Mrs Tinsley opened the door to go out into the yard. Then she ran as fast as she could between Mrs Tinsley's feet, and climbed up onto the roof of the garage. She looked down at Mrs Tinsley, who was calling: 'Kitty, Kitty, Kitty.' Then she turned and ran the other way. Soon she was in her own garden. She went up to all the doors and looked in. There were policemen inside the house with her mother and father. They were holding Kitty's torn nightgown in their hands, and her mother was crying and sobbing. No one paid the slightest attention to Kitty.

She went sadly back to Mrs Tinsley's house, and there she stayed for many weeks. Sometimes she would go over to her own house and peek again through the doors, and often she saw her mother or her father. But they looked very different from the way they had looked before, and even if they noticed her, they never came to the door to let her in.

It was nice not having to go to school, and Mr and Mrs Tinsley were very good to her, but Kitty loved her mother and father more than she could love anyone else, and she wanted to be with them.

Mr and Mrs Tinsley let her go out whenever she pleased now, because she always came back. She would go to her house at night and look in through the window to see her father sitting alone

reading the paper. This was how she knew that her mother had gone away. Even if she cried and pushed her claws against the window, her father paid no attention to her, and she knew that he would never let her in. Only her mother would do that. She would come and open the door and take her in her arms and rub the fur on her forehead and kiss her.

One day several months later when Kitty climbed over the wall into her own garden, she saw her mother sitting in a chair outside. She looked much better, almost the way she had used to look. Kitty walked slowly toward her mother over the grass, holding her tail in the air. Her mother sat up straighter, watching as she came nearer. Then she put out her hand and wriggled her fingers at Kitty. 'Well, the pretty pussycat,' she said. 'Where did *you* come from?'

Kitty went near enough so that her mother could rub her head and scratch her cheeks. She waved her tail and purred with delight as she felt her mother's fingers stroking her fur. Then she jumped up into her mother's lap and lay curled there, working her claws joyously in and out. After a long time her mother lifted her up and held her against her face, and then she carried her into the house.

That evening Kitty lay happily in her mother's lap. She did not want to try her father's lap because she was afraid he might push her off. Besides, she could see that it would not be very comfortable.

Kitty knew that her mother already loved her, and that her father would learn to love her. At last she was living exactly the life she always had wished for. Sometimes she thought it would be nice if she could make them understand that she was really Kitty, but she knew there was no way of doing that. She never heard them say the word *Kitty* again. Instead, because her fur was so long and fine that when she moved she seemed to be floating, they named her Feather. She had no lessons to worry about, she never had to go to the dentist's, and she no longer had to wonder whether her mother was telling her the truth or not, because she knew the truth. She was Kitty, and she was happy.

Reprinted with permission from *Midnight Mass* by Peter Bowles, published by Peter Owen, London.

The Sick Rose by William Blake

O Rose, thou art sick,
The invisible worm
That flies in the night
In the howling storm

Hath found out thy bed
Of crimson joy
And his dark, secret love
Doth thy life destroy.

Bibliography

1 Background for students

Coombes, H., *English Literature Made Simple* (W.H. Allen1973)
Literature and Criticism (Penguin 1953)
High, P. B., *An Outline of American Literature* (Longman 1986)
Thornley, G. C., *An Outline of English Literature* (Longman 1984)

2 Background for teachers

Drabble, M. *The Oxford Companion to English Literature* (OUP 1985)
Ford, B. (Ed.), *The Pelican Guide to English Literature* (Penguin 1958)
Gillie, C., *Longman Companion to English Literature* (Longman 1972)

3 Literature Teaching

Brumfit, C. J., *Language and Literature Teaching: from Practice to Principle* (Pergamon 1985)
Brumfit, C. J. (Ed.), *Teaching Literature Overseas: Language-based Approaches* (Pergamon/The British Council 1983)
Brumfit, C. J., and Carter, R. A., *Literature and Language Teaching* (OUP 1986)
Collie, J., and Slater, S., *Literature and Language Teaching* (CUP 1987)
Hill, J., *Using Literature in Language Teaching* (Macmillan 1986)
Maley, A., and Duff, A., *Literature* (OUP forthcoming)
Moody, H. L. B., *The Teaching of Literature* (Longman 1971)
Widdowson, H. G., *Stylistics and the Teaching of Literature* (Longman 1983)

4 Textbooks

Carter, R. A., and Long, M., *The Web of Words* (CUP 1987)
Gower, R., and Pearson, M., *Reading Literature* (Longman 1986)
Lott, B., *A Course in English Language and Literature* (Arnold 1986)

McRae, J., and Boardman, R., *Reading Between the Lines* (CUP 1984)
Maley, A., and Moulding, S., *Poem into Poem* (CUP 1985)

5 Stylistic Analysis

Carter, R. A. (Ed.), *Language and Literature: an Introductory Reader in Stylistics* (Allen & Unwin 1982)
Carter, R. A., and Burton, D. (Eds.), *Literary Text and Language Study* (Arnold 1982)
Cummings, M., and Simmons, R., *The Language of Literature: a Stylistic Introduction to the Study of Literature* (Pergamon 1983)
Fowler, R., *The Languages of Literature* (Routledge & Kegan Paul 1971)
Fowler, R., *Linguistics and the Novel* (Methuen 1977)
Leech, G. N., *A Linguistic Guide to English Poetry* (Longman 1969)
Leech, G. N., and Short, M., *Style in Fiction* (Longman 1981)
Nowottny, W., *The Language Poets Use* (The Athlone Press 1962)

6 Anthologies

Abrams, M. H. (General Ed.), *The Norton Anthology of English Literature* (W.W. Norton & Co. 1979)

All in a Word: Literature in Language Teaching

This booklet contains an introduction and notes for teacher trainers and/or trainees to accompany a set of four video tape films (All in a Word 1-4) made by Psyche Kennett and Christine Duckett for the Bell Educational Trust in June 1988.

The *Bell* Educational Trust
Hillscross
Red Cross Lane
Cambridge CB2 2QX

Tel: (0223) 212333
Fax: (0223) 410282
Telex: 817916 BELLCO G